alinGherman

Relations lumineuses

music theatre poem

for Lights, Masks,
Flute, English Horn, Harp and Percussion

duration : ca. 8’

2008

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version 1

Preliminary Note

Instrumentation

FLUTE + a big matchbox (with matches) with fire stripe(s) in a pocket
ENGLISH HORN + sleigh bells attached on the left foot
HARP + music stand lighting
PERCUSSION (one player) + music stand lighting
All instruments excepting the glass/bowl, sleigh bells, big matchbox, wind chimes must be mounted on the Folding screen!
- Folding screen (min.*2mx2m, half transparent*)
- Papers (to be ripped)
- Medium Triangle + 2 metal beaters
- Gong D (medium or low) + beater
- Wind chimes (set on 'Jardin' side)
- Sleigh bells mounted on the left foot
- Big matchbox (with matches) with fire stripe(s)
  + min.2 light sticks (like the ones used for birthday cakes)
- Transparent glass/bowl filled with water

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Which lights?

AMBIANCE LIGHTS
few dimmers to produce a spectacular stage illumination

SEPARATE DIMMERS illuminating specific areas on stage

FLASH (very powerful, like stroboscope ones)

MUSIC STANDS LIGHTING illuminating the scores of the Harp player and the Percussionist (mounted on the folding screen)

LIGHTS RELATED TO MASKS
Option 1 Pinspots placed over the masks on the ceiling structure, invisible to audience. One Pinspot for every colour.
Option 2 The lights are placed in/behind the mask. Power: +/-40 watts each light. The audience may see the light bulb. Each mask must contain 2-3 areas of assigned colours. The colours should overlap over each other in bordering areas. These areas should be determined on a diagram for each mask.
(for example : Mask 1 ; eyes-RED, mouth-WHITE, left eye-BLUE, face-FLASH)

Which masks?

The masks should be made especially for the performance. They could be closed or open. Their size should be adequate in order to be clearly visible by the audience. Avoid caricatures, "Halloween", commercial or other budget "all customers" ones. Each mask may be totally different.
As a reflection point departure: *early Japanese masks, but more abstract, with cubism influences.*

VERY IMPORTANT! The performance related to the masks may be substituted by a visual/video projection adaptation of the original score that will be respected totally in terms of rhythms and intensities. For the moment, no adaptation is provided.

Conductor needed?

In principle, no conductor is needed.

Rehearsal of the piece...

The rehearsals should be observed by a director to ensure a good rendering. In case it is not possible, work with a video recorder to adjust your movements.

! Before any public performance a declaration must be sent to your national author's society!

Program Note

"Relations lumineuses" *(in French)* - *"Luminous relations"* explores the social relations between individuals and incarnated abstract 'souls'. The purpose is to give musicians an unconscious approach of incantation, an opportunity to develop and stimulate abstract relations and communications beyond the *visible*. They go towards each other as an ideal however they never touch each other. They will meet *musically*.
What happens if the speech and music deviates and is not going directly to the target?
Three masks are interposed between 4 performers and the audience. The masks have their own evolution and become "autonomous" from the musicians desires. They become also performers and embody dramatic roles.
An excerpt of the poem collection "*Poemele luminii*", 1919 (*Poems of Light*) by the Romanian poet/philosopher Lucian BLAGA (1895 Lancram - 1961 Cluj-Napoca) has been used in the piece. The poem excerpt may be recited either in Romanian, French or English. Poem "*Lumina*" (*La lumière/Light*) arranged by the composer:

Dar unde-a pierit orbitoarea
lumină de-atunci - cine ştie?

Lumina ce-o simt năvălindu-mi
în piept când te vad - minunato,
e poate ca ultimul strop
din lumina creată în ziua dintâi.

Să fie lumină!
O mare
şi-un vifor nebun de lumină

facutu-s-a-n clipa:
o sete era de pacate, de-aventuri, de doruri, de patimi,
o sete de lume şi soare.

Mais qu'est devenue cette aveuglante
lumière de l'époque – qui peut savoir ?

La lumière que je sens inonder
mon cœur quand je te vois – ô, sublime,
n'est peut-être que la dernière goutte
de la lumière procréée au tout premier jour.

« Que la lumière soit ! »
Un océan
et un grand tourbillon de lumière
prirent corps au même moment :
il sévissait une soif de péchés, de désirs, d'élans et de passions,
toute une soif de vie et de soleil.

Translated from Romanian into French by Paul MICLAU.

The blinding light that was,
where has it disappeared? Who knows?[1]

When I see you, love, I am pierced:
perhaps, it is the last
drop of that same light
distilled in the dawn of creation.

Let there be light!

Time created in a tempest
a raging sea
seething in fury
thirsting for desire, for lust, for joy, for thrust:
thirsting for the earth, for the sun.[2]

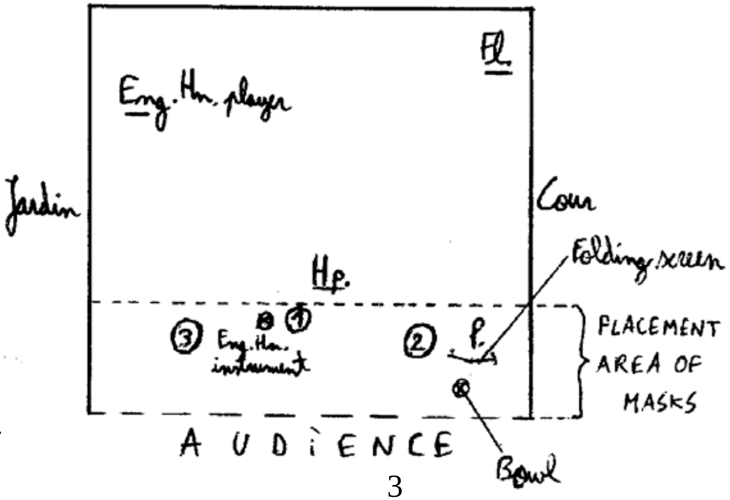
1 Translated by prof. Mihai BOGDAN, Editura Minerva, Bucharest, 1975
2 Translated by Oltea Simescu & Eric Williams, Old Stile Press, limited signed edition, Monmouthshire, 2002

Note

Dress code : ALL dress OFF-WHITE "unreal",
large and floating clothes, barefoot
Attitude : unreal, obsessive

Stage set-up : (see right side)

Jardin = Stage Left   Cour = Stage Right
(The directions are seen from the director's
and audience's perspective, NOT the actors.)
All musicians read from the score (no separate parts).



① ② ③ = MASKS

Harp player and the percussionist could perform from the score. The page turnings must be as delicately as possible!

All glissandos occupy the total duration of the note to which they apply.

mp ← – → ***f*** = indeterminate fluctuation between these limits

= crescendo dal niente

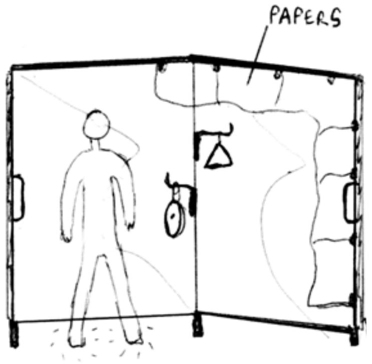
= fermatas value

For the English Horn player

Page 2, bar 4, [B] Possibly, the player may have small images of masks, puppets or objects painted on hands, arms, head or other parts of the body. In addition, the performer may place other very little bells on the body.

For Percussionist

A moveable folding screen (2 parts) that may be on high resonant stands (15-45cm height) if not suspended on the ceiling must be mounted with the necessary instruments. The stands are higher in order to show the feet or shoes of the performer. The fabric must be SEMI-TRANSPARENT. It must hide the performer and the instruments but reveal their shadow when backlit.
The instruments must be mounted on the folding screen in such way that the shadow shape of the player is not covered (as little as possible) when the dimmer backlit him. Special attention must be paid to the playing movements and gestures (preparations, after the strikes, ...) in order to render visual <u>harmoniousness</u> and <u>continuity</u>.
The scratch on the stage floor produced by the move of the folding screen should be noisy, low-medium tones.



The bowl/glass filled with water must be disposed on a small low table on the stage. The position shown on the stage set-up diagram may be changed.

Other special instructions are given in the score.

Technical necessities

For the Light and Stage technician(s)

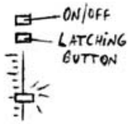
FOR THE MASKS (or any visual/video adaptation)

- Light control

The lighting sequence may be **programmed** in advance very precisely allowing many starting points to give flexibility in the performance. The score contains numbered marks for the sequence portions. Click on the following web link www.gherman.yucom.be/zip/RelationsLumineusesLIGHTINGsequence.zip and download a pack that contains the data program used on the *Première* of the piece in 2008. For "*Strand 520 (v.2.8.5)*" or any compatible equipment!

Instead of programming in advance the lights sequence and trying to synchronize it with the musicians during the performance, another solution consists in **performing LIVE** the score. Four performers, each with **one** DMX or electrical control device play the score following the musicians on the Stage. These performers may be positioned backstage, hidden but in such way to be able to follow the actions on stage.
Description of the functions needed to be implemented for each control device which will be given to these performers (A,B,C,D) :

Performer A controls the Mask 1, for each colour (red (possibly controlled by Performer D), white and blue) the following functions are needed:
1 fader, 1 pulse/latching, 1 switch on/off (possibly controlled by Performer D)
1 fader, 1 pulse/latching, 1 switch on/off
1 fader, 1 pulse/latching, 1 switch on/off



Performer B controls the Mask 2, for each colour (red and yellow) the following functions are needed:
1 fader, 1 pulse/latching, 1 switch on/off
1 fader, 1 pulse/latching, 1 switch on/off

Performer C controls the Mask 3, for each colour (green and orange) the following functions are needed:
1 fader, 1 pulse/latching, 1 switch on/off
1 fader, 1 pulse/latching, 1 switch on/off

Performer D controls various lights; 2 Flashes (Mask 1&2), Music stands (+ possibly the red colour from Mask 1) :
1 pulse/latching (flash on Mask 1)
1 pulse/latching (flash on Mask 2)
1 or 2 switch on/off (music stands lightening)
+
1 fader, 1 pulse/latching, 1 switch on/off (EXTRA for last minute necessities)

- Light colours placed in or behind the Masks

Mask 1: **red**, **white**, **blue** (navy), **flash** (like camera, tremolo -> red eyes function, may be replaced with a white dimmer)
Mask 2: **rose**, **yellow**, **flash** (like photo camera, tremolo -> red eyes function, may be replaced with a white dimmer)
Mask 3: **green** (dark), **orange**

- Positioning

The area for placing the masks is limited to the distance between the harp player and the audience.
The masks should not cover or hide the performers at any time. The masks should hang above the performers creating a different plane of communication. Other solutions may be proposed in as much as the principle of different plane is respected.
The 3 masks must be placed not far from each other forming a triangle shape.

- Covering system

The masks are hidden or covered when the piece starts. (see page 3)
A system must be set-up in order to easily reveal or make appear each mask (with the assigned lights) separately on the exact moment indicated in the score. Furthermore, the system should also enable the controller to make the masks disappear all together at the same moment at the end of the piece.
The revealing and disappearing of the masks may be completed in different ways. An easy and efficient way is to introduce them together at the beginning just after the first chord.
Three persons black dressed bring and place them as in a ceremonial.

- Effects

The following lights must be capable of rendering a moving sensation (regularly and irregularly) controlled by the lights console or/and manually (through invisible wires handled by backstage performers) ;
Mask 1: red
Mask 2: rose + yellow
Mask 3: green

FOR THE AMBIANCE LIGHTS, MUSIC STAND LIGHTING, DIMMERS

- Ambiance lighting

Homogenous and covering only the front stage, gradually disappearing backwards.

- Dimmer for the folding screen

A dimmer must be positioned in such way to create a clear shadow of the percussions player projected on the folding screen in its last position (arrival after move), page 10, bar 38.

- Dimmer for the Harp player

A dimmer must be positioned just over the Harp player and illuminate him/her during the performance. This dimmer must be turned ON gradually just after the first chord at the very beginning.

- Flash

One or more powerful flashes, like stroboscopes ones are needed in order to lighten the whole stage (possibly the entire Concert Hall).

- Music stand(s) lighting

The music stand of the Harp player must be mounted with a regular lighting system.
For the Percussionist: the folding screen on which the score is placed must be mounted as well with a regular lighting system. Both systems should have a colour lighting if possible.

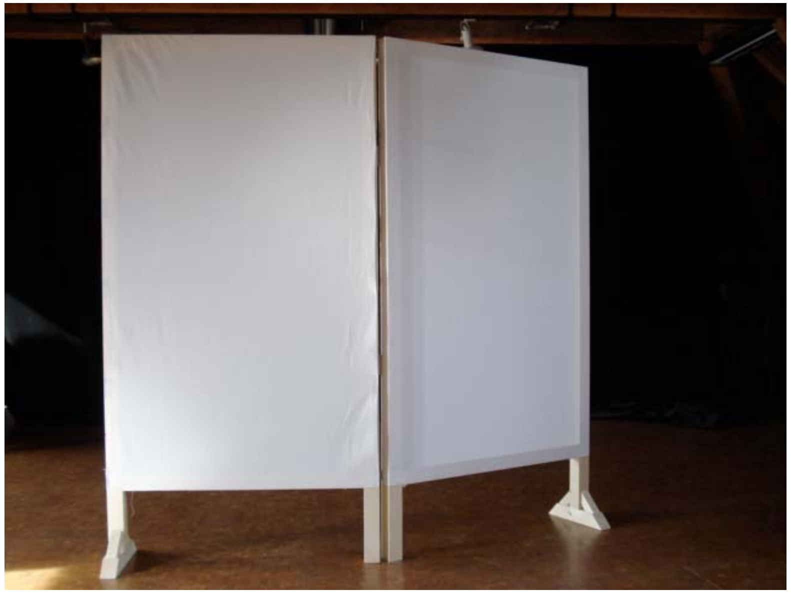
During the performance the page turnings must be performed as silently as possible!

FOR THE FOLDING SCREEN

See indications given to the Percussionist.

Dimensions : 2 parts, each part size minimum 1 m width x 2 m height The parts must be attached to each other and the folding screen must be bendable towards the performer.
Handles should be mounted to facilitate the move. The wood stands should be painted in BLACK (the pictures below don't show it !).

view from audience



percussionist's view

MISCELLANEOUS

Option: A small rotating platform may be used at section O , pages 14-16. The English horn player should be rotated then and appear even more 'unreal'.

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A supplimentary dimmer must be placed just over the Harp player.
This dimmer will lighten during the performance.

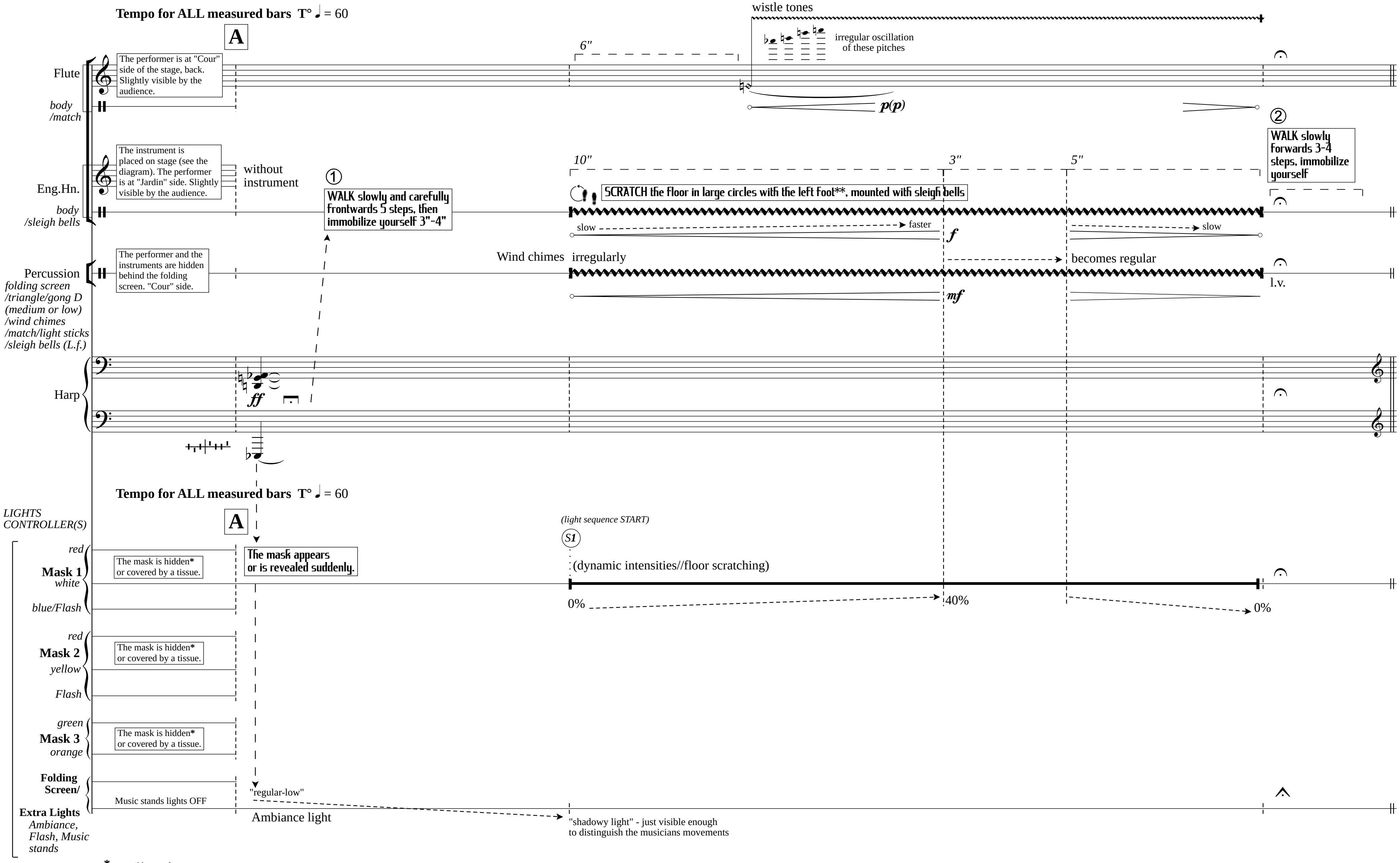
Staging directions are written in this font and boxed

S1 = *light sequence START*

TRANSPOSED SCORE

Relations lumineuses

alinGherman (*1981)
opus 72



* possibly out of stage
** If you are on the side, choose the most visible foot to audience.

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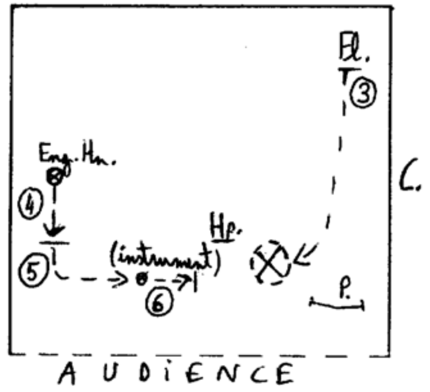
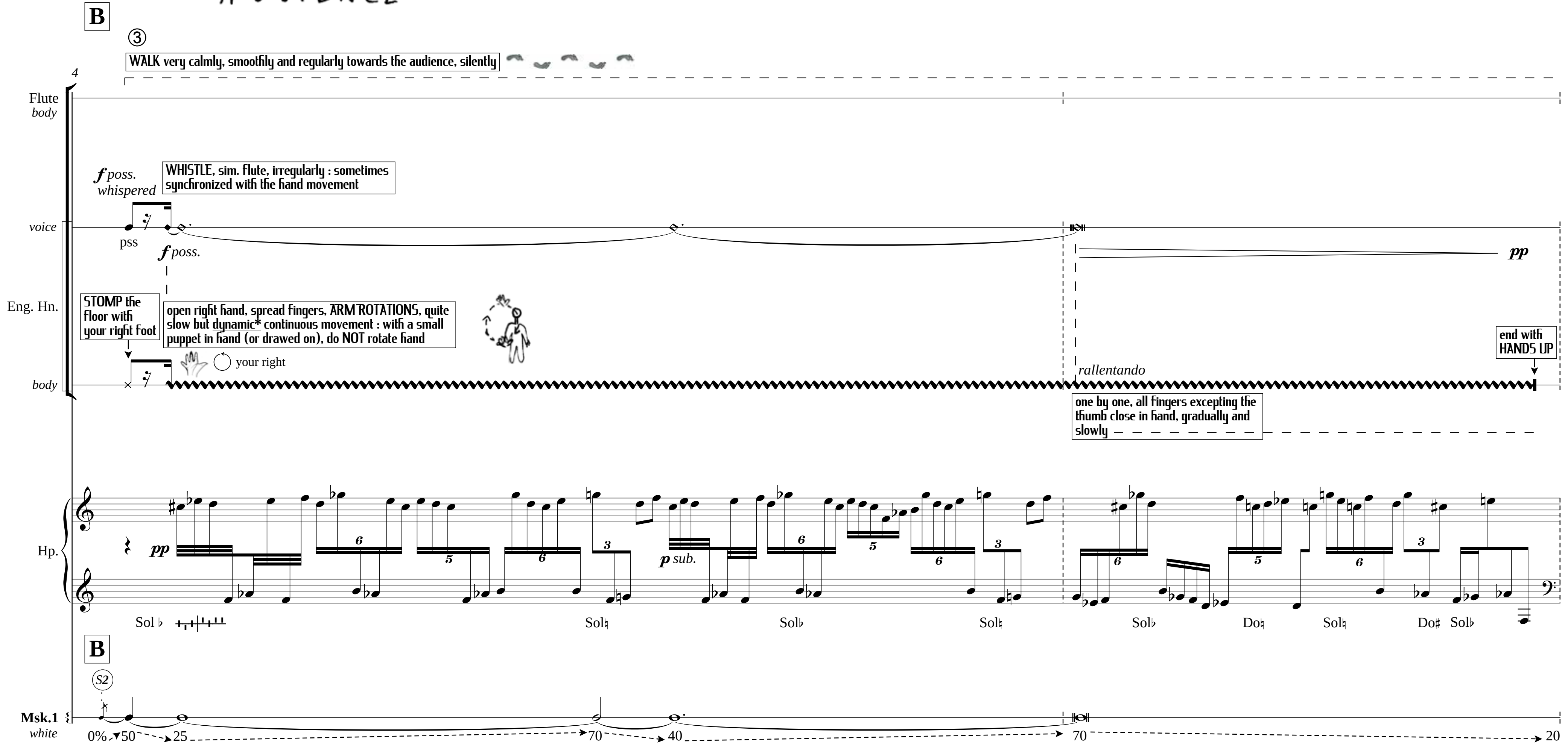
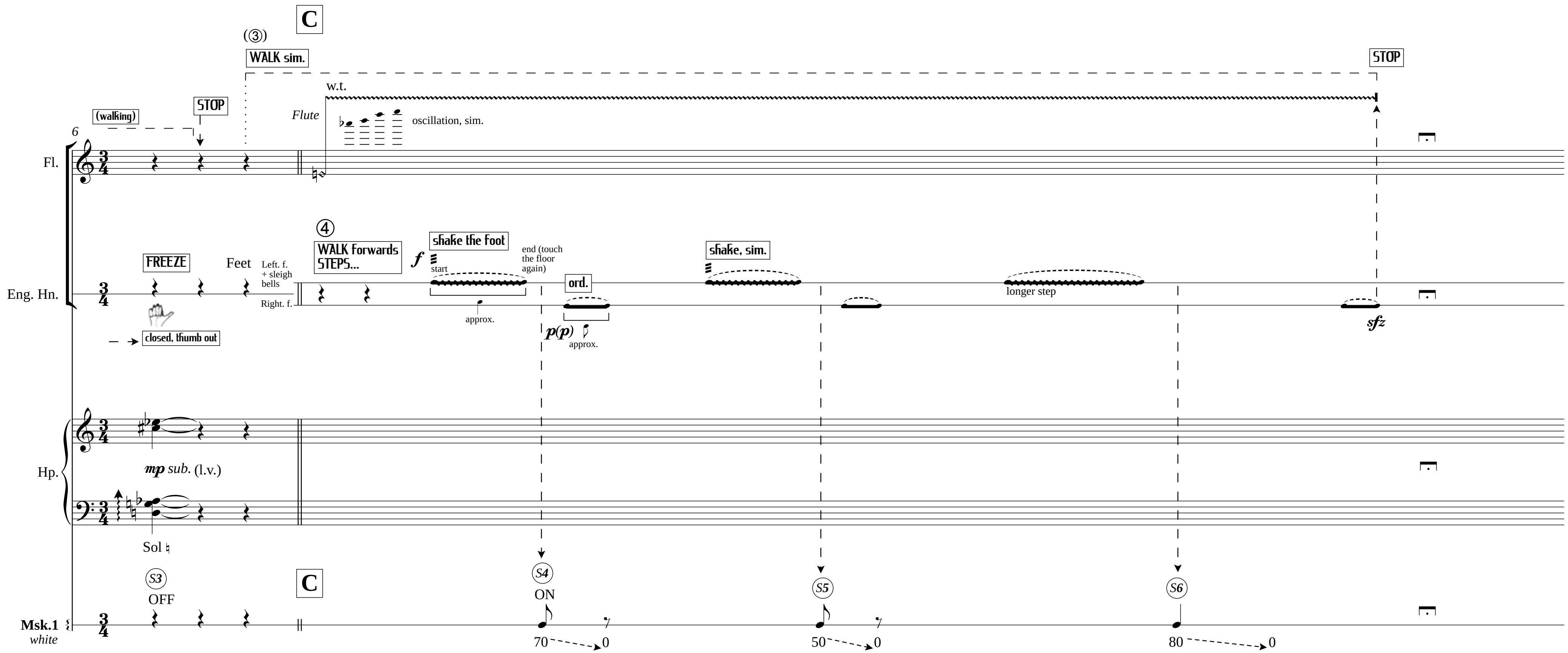
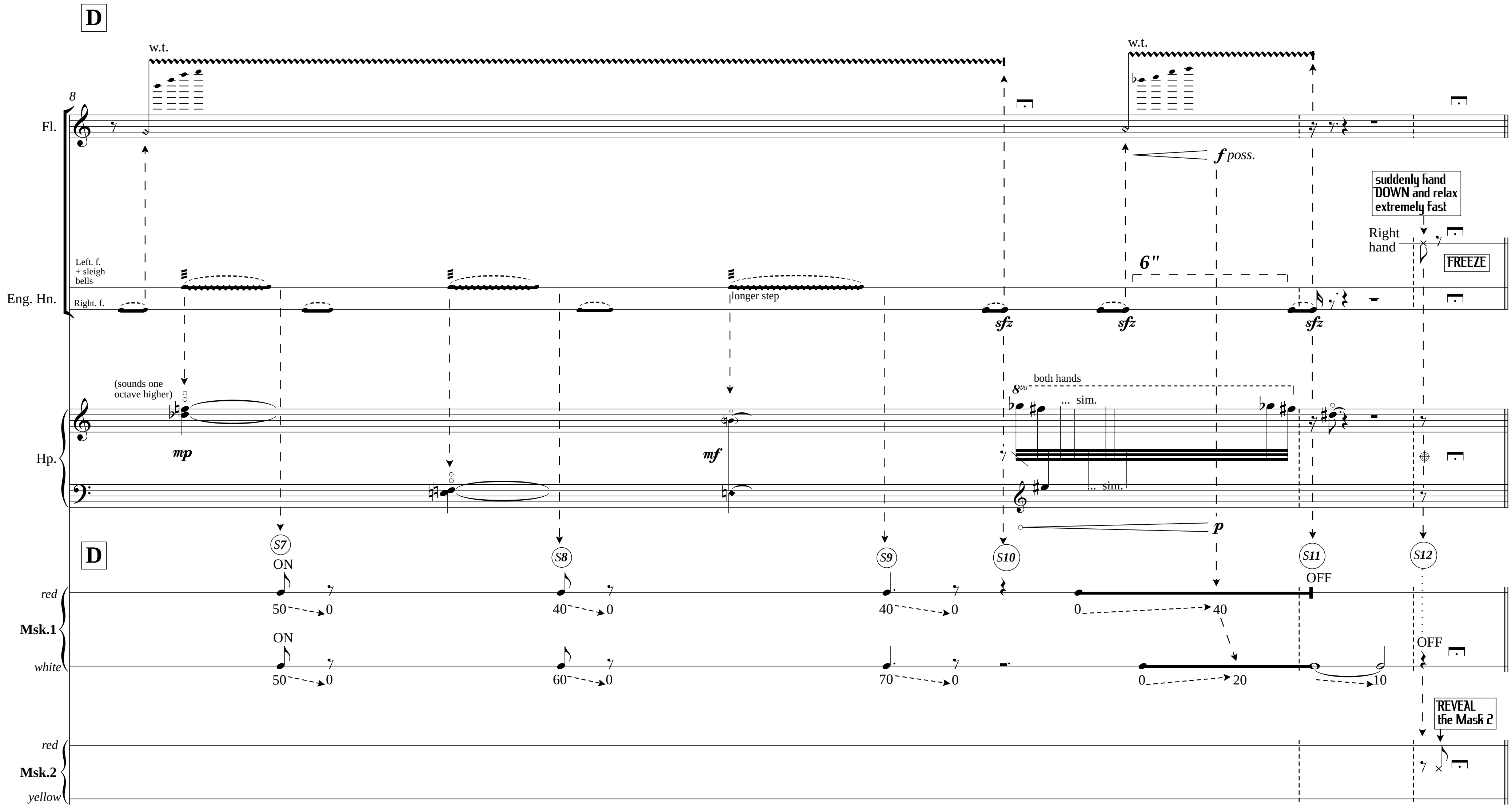




***** Concerning the dynamic :
when the hand is on the **top** = slow speed, slow down before, accelerate very slowly after passing the top as being attracted by the ground,
when the hand is **down** = fast speed.


C
(③)
WALK sim.
STOP
(walking)
STOP
w.t.
Flute
oscillation, sim.
6
Fl.
④
WALK forwards STEPS...
shake the foot
end (touch the floor again)
FREEZE
Feet
Left. f. + sleigh bells
Right. f.
start
ord.
shake, sim.
longer step
Eng. Hn.
approx.
closed, thumb out
p(p)
approx.
sfz
mp sub. (l.v.)
Hp.
Sol ♮
S3
OFF
C
S4
ON
S5
S6
Msk.1
white
70
0
50
0
80
0


D
w.t.
8
Fl.
f poss.
suddenly hand DOWN and relax extremely fast
Right hand
FREEZE
6"
Left. f. + sleigh bells
Eng. Hn.
Right. f.
longer step
sfz
sfz
sfz
(sounds one octave higher)
both hands
8va
... sim.
Hp.
mp
mf
... sim.
p
S7
S8
S9
S10
S11
S12
D
ON
OFF
red
Msk.1
white
50 0
40 0
40 0
0 40
ON
OFF
50 0
60 0
70 0
0 20
10
REVEAL the Mask 2
red
Msk.2
yellow